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*Heinrich Brunn's Kleine Schriften.* Gesammelt von HEINRICH BULLE UND HERMANN BRUNN. Band II: Zur griechischen Kunstgeschichte. Leipzig: Teubner, 1905. Pp. 532. M. 20.

In 1898 the first of the three volumes of Brunn's collected works, dealing with Roman, early Italian, and Etruscan art, appeared. Twenty essays treat of Roman monuments, but of these only seven are in German, twelve being in Italian and one in Latin, whereas all of the twelve articles on early Italian and Etruscan art are in Italian. According to Brunn's own wish these articles were not translated into German. As a frontispiece a good portrait of Brunn is reproduced, and there are 65 illustrations in the text. The first preface, by Brunn's son, is very interesting, especially where he describes his father's method of work, the pains he took to polish his style, and how diligently he sought for the right expression. He wrote with difficulty and lack of fluency; this conduced to clearness. Brunn's style is never involved.

The second volume deals with the history of Greek art. Those articles which appeared in his *Kunstgeschichte* and in *Die griechischen Götterideale* are omitted, because they form a complete set of essays in themselves. Of the thirty articles in the second volume only five are in Italian, the rest are in German. They are collected from eleven different publications, rarely found in private libraries, and are arranged, as were also the essays of the first volume, not chronologically, but according to subject-matter, though within the separate groups the chronological order is adopted. At the end of the third volume a chronological list and a short summary of the omitted articles will be given.

Bulle makes but few changes in the text. He adds in brackets the years according to our system of reckoning where Brunn merely gives the Olympiad.<sup>1</sup> Another great convenience is that Bulle on p. 104 prints as a footnote a passage to which Brunn in his article as originally published merely refers. In bracketed footnotes he frequently supplements, modifies, or corrects Brunn's text (pp. 110, 368, 373, 399, 403, 423), and, furthermore, renders a great service by giving references bracketed in the text to more recent literature and illustrations, for instance to such standard works as Arndt-Amelung *Einzelaufnahmen* and Brunn-Bruckmann *Denkmäler* (pp. 110, 113, 115, 119, 158, 405, 512 note). Most of the 69 illustrations in the text are from more recent photographs and half-tones; nine are reproduced from Brunn-Bruckmann, and fifteen from Winter *Kunstgeschichte in Bildern*. The latter are by far the best. A double plate of the Amazon frieze from the Mausoleum is taken from Overbeck *Geschichte der griechischen Plastik*.

<sup>1</sup> I have noticed only a few miscalculations: on p. 30 after 30.—40 Ol. read [660–620 v. Chr.]; on p. 53 after LX. Ol. fuisse read [540–537 v. Chr.]; on p. 82 after Ol. 96, 4 read [393 v. Chr.]; on p. 96 instead of Ol. 78, 2 read 78, 3. In the footnote on p. 161 instead of S. 1–27 read S. 405–428.

Bulle and Brunn's son were certainly justified in collecting and reprinting the scattered articles of Heinrich Brunn, because some of them were published in out-of-the-way periodicals, whereas others appeared in publications not easy of access. In fact, the most valuable article in this volume of the *Kleine Schriften*, entitled "Ueber die kunstgeschichtliche Stellung der pergamenischen Gigantomachie," first appeared in the *Jahrbuch d. k. preus. Kunstsammlungen*, 1884, a publication not commonly found in our libraries. This article is full of valuable suggestions on the theory of art. It is a learned discussion on the importance of properly distributing architectural decorations, exemplified in the large frieze of the Pergamene altar, and furthermore contains most instructive information on the architectural importance, purpose, and aim of this frieze. Only second to this article in interest are the two essays in which Brunn discusses his theories "Ueber tektonischen Stil in griechischer Plastik und Malerei" which appeared in 1883 and 1884 in the *Sitzungsber. d. Akad. d. Wiss.* This, too, is a publication which only large libraries can afford. Thus we see that this collection meets a want long felt by those who are not in the position to have a large library at their disposal. It is, furthermore, an advantage to be able to study Brunn's method, to observe his development, his systematic clearness of presentation, and his unity of treatment.

It is interesting to note how early in Brunn's life certain pet theories became fixed. This is well illustrated in his thesis that Greek art reached its acme not because it was unhampered, but because it strictly obeyed certain laws and principles. We have that maxim laid down as early as 1847 (p. 17), to the effect that the more strictly the laws are obeyed the greater the freedom, and in 1884 (p. 127) we read that fixed principles and laws in Greek art form a restraint to which the artist willingly submits in order to attain freedom. Brunn realized as early as 1848 that there is a grammar of Greek art, but it was not until recently that this grammar was actually written—by Percy Gardner.

Furtwängler<sup>2</sup> in his lecture at St. Louis before the Congress of Arts and Science calls Brunn "unquestionably the greatest archaeologist of the epoch just passed:"

Before his day archaeology was not a sister but a mere hand-maid of philology, whose aim it was either to explain certain passages of ancient literature by means of the monuments or to expound the monuments with the aid of literary passages. Many renowned savants of the nineteenth century, like Otto Jahn, scarcely advanced beyond this conception of archaeology. Against these Heinrich Brunn . . . arose and became the champion of the independence of archaeology as a special subject. But even he did not live up to his ideals in his works, for he could not entirely free himself from

<sup>2</sup> *Deutsche Revue*, January, 1905, p. 5; translated by Miss Ethel D. Puffer in Congress of Arts and Science, Vol. III, p. 595.

that tradition of the past, which saw in archaeology merely a science of exegetical nature, subordinate to philology. He was interested in a Greek vase, for example, only so far as its picture illustrated some legend known to us through literature; it did not occur to him to make the vase itself the real object of his study, to treat it as an aesthetic whole, as a work of decorative art. As a result of clinging to that very tradition he misjudged the whole aesthetic and historic significance of Greek ceramics to such an extent as to advance the theory of their late origin.

On p. 8 of the same lecture Furtwängler shows how Wolfgang Helbig refuted Brunn's thesis of the late origin of the Greek vases by a study of Etruscan tombs and by fixing the date of the objects found therein.

Though some of the results of Brunn's investigations no longer hold good, still the development of his argument is always instructive. Let me in conclusion quote another passage from the letter of Brunn to Welcker written in 1850:

Es scheint mir von grosser Bedeutung, nicht bloss ein Resultat der Forschung zu geben, sondern auch in einer Form, dass selbst, wenn das Resultat nicht das richtige wäre, doch die ganze Fassung der Frage einen Werthe behalte. Ich könnte hier Winckelmann citiren, aus dessen Kapitel über etruskische Kunst, in dem fast kein einziges etruskisches Monument vorkommt, ich mehr gelernt habe, als aus Abekens Buch mit seinem viel gesicherteren Material.

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*The Prometheus of Aeschylus.* With Introduction, Notes and Critical Appendix. By JOSEPH EDWARD HARRY. New York: American Book Co., 1905. Pp. 358. \$1.50.

This handsome volume, including 110 pages of introduction, 200 pages of text and commentary, and 23 pages of critical appendix, with indices, would seem to contain everything which could be demanded in a college textbook. But closer observation reveals the fact that the ample space for notes is occupied for the most part with a vast number of illustrative quotations, not only from ancient poets, but also, and especially, from modern writers. Mr. Harry's acquaintance with English, German, French, Italian, and Spanish literature is remarkable, but the parallels from Lamartine, Theuriet, De Musset, Bürger, and others contribute little to our comprehension of Aeschylus, and the real difficulties of the drama are often too lightly disposed of. See, for example, on 985, 1001.

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